DOCUMENT RESUME

ED 121 202 HE 007 649

AUTHOR Spray, Thomas
TITLE Profile Survey 6. 1974-1975 Season.
INSTITUTION Association of Coll., Univ. and Community Arts Administrators, Inc., Madison, Wis.
PUB DATE 75
NOTE 88p.
AVAILABLE FROM Association of College, University and Community Arts Administrators, Inc., Box 2137, Madison, Wisconsin 53701 ($7.50)

EDRS PRICE MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS Colleges; *Cultural Enrichment; Dance; Financial Needs; *Financial Support; *Higher Education; Music; *National Surveys; School Surveys; Statistical Surveys; Tables (Data); *Theater Arts; Universities

ABSTRACT

The programming and funding of the professional touring performing arts by college, university and community arts organizations during the 1974-75 season was surveyed in a sixth report since 1965. The study seeks to provide national benchmarks from which the individual arts administrator can make local comparisons. From the 174 responding sponsors, 3,211 performances of 12 different fine arts and popular program types were presented. On an extrapolated basis, 23.5 percent of the direct costs of presentation must be found from sources other than ticket sales. It is noted that this need for subsidy does not include the figures for essential support services, such as salaries and wages, fringe benefits, utilities, and maintenance. The sources for subsidy were shown to have shifted slightly on campuses; there was a slight increase in ticket sales and administrative or institutional funding. There was a definite increase in funding from state and federal arts agencies for programs sponsored by the schools and some favorable and probable reasons for that support are discussed. The majority of institutions/organizations rely on group processes to either help make or actually make the programming decisions. (Author/LBH)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED121202

PROFILE SURVEY VI

1974-1975 SEASON

ASSOCIATION OF COLLEGE, UNIVERSITY AND
COMMUNITY ARTS ADMINISTRATORS, INC.

RESEARCHER: Thomas Spray

HE 007 649

PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL BY MICRO FICHE ONLY HAS BEEN GRANTED BY
ACUCAA
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER.

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

Copyright © 1975 by the Association of College, University and Community Arts Administrators, Inc.

Portions of this Survey may be reproduced if credit is given.

ASSOCIATION OF COLLEGE, UNIVERSITY AND

COMMUNITY ARTS ADMINISTRATORS, INC.

PROFILE SURVEY VI

Data Gathered and Analyzed by

Thomas Spray

Survey Conducted Spring 1975 by the ACUCAA
of its Constituent Membership

In cooperation with the
University of Wisconsin Graduate School of Business
and
University of Wisconsin Center for Arts Administration

INTRODUCTION

The study presented on the following pages is the ninth report on the members of the Association of College, University and Community Arts Administrators, Inc., since 1965.

The major goal of the study is to collect how the professional touring performing arts were programmed and funded by college, universities and community arts organizations during the 1976-77 season. The study seeks to provide optimal benchmarks from which the individual arts administrators can make local comparisons.

The results represent a wide range of arts organizations and their programming activities. The comparative studies since 1965 permit the identification of trends.

The data were gathered and analyzed by Thomas Sprayr who is completing work for a Master of Arts in Arts Administration at the University of Wisconsin-Madison. Mr. Sprayr is currently interning at the Bushnell Memorial in Hartford, Connecticut. Data collected were processed with the cooperation of the University of Wisconsin Graduate School of Business and Professor E. Arthur Prieser, Director of the Center for Arts Administration. We thank the many people who made this report possible, as well as giving special thanks to Nancy Plovnick for her assistance.

William O. Bowen
Executive Director, ACUCAA

Madison, Wisconsin
October, 1977

[redacted]

[redacted]

Page

[redacted] iii

Section

I. [redacted] 1

[redacted]

II. [redacted] 3

[redacted]

III. [redacted] 9

[redacted]

IV. [redacted] 20

[redacted]

Section Page

2 [illegible] 10

[illegible] Architecture, by Program Type
Architecture by Jurisdiction
Architecture by Region
Program/Agency Activities
Regulatory/Enabling Activities

3 Projects by Use Area 16

[illegible] Public Open Spaces/ ... Program Type
Judgmental or Private ... ... Open Space Projects
... Type Architecture, by Program Type
Public Artists and Architectural Firms, by Program Type
Average Fee, by Program Type
Judgmental or Peer and Panel Architecture,
by Program Type
Public Urban Artists Index by Program Type
Sources of Program Budget for Artwork and Architecture
Sources of Program Budget for Maintenance and Conservation
Total Amount of Commissioning and Architecture
Total Amount of Conservation Commissioning
Amount Required
Services Provided, for the Fine Arts Architecture
Changes in Funding and Capability, Overview

4 Impact Use Data 27

Total Square Commissioning, by Fine Art Type
Average Square Commissioning by Program Type
Total Square Commissioning by Jurisdiction or Agencies
Efficacy Determination Methods
Project Terminated

5 [illegible] with Impact Quality Indices 37

Questionnaire
Administration
Planning, Scheduling, or Preparation

6 [illegible] and Indicators 42

7 [illegible] Survey Instrument, Data, and
Project Summary Analysis 47

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

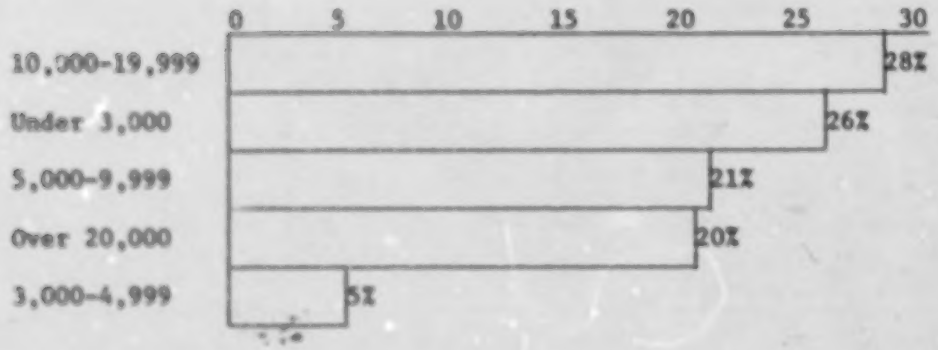
[illegible]

[illegible]

[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]

[illegible]

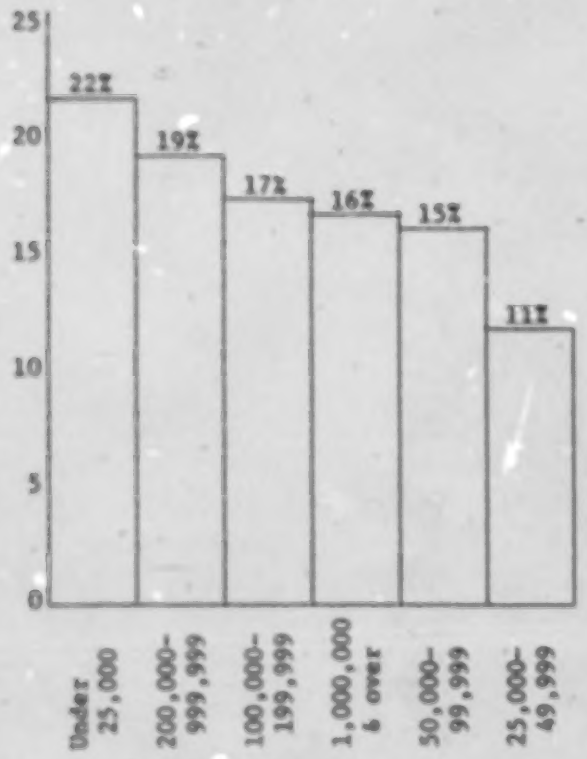
Student Enrollment N = 154 colleges & universities



Community Populations

Less than one-fourth of the ACUCAA members represent colleges and universities located in communities with populations less than 25,000. In smaller cities the professional arts program presented by educational institutions may represent the primary source of entertainment in the community. In contrast, attractions booked at schools in metropolitan areas of over one million people may be selected primarily on the basis of student audience tastes.

Population of Community N = 169 institutions



Institutional Division

There was a substantial change in the divisional assignments of performing arts programs. In Profile Survey V, 24% were in student affairs, while only 11% were under general or university administration. Now, only 16% are in student affairs, while 27% are general or university administration. The percentage of independent divisions remained the same.

Institutional Division N = 179 colleges & universities

To what institutional division is your performing arts program assigned? (More than one division per school is possible.)

Percent	
27%	General or university administration
16	Student affairs
15	Student Union
13	Other
11	Music/theater/dance
11	Fine arts
7	Independent
100%	

Operation of Nonprofit Institutions

Because nonprofit institutions were not a part of ACUCAA for any of the past Profile Surveys, there are no past data with which to make comparisons. The questions for nonprofits, then, are designed to provide a starting point for future surveys by obtaining an idea of their size and scope. Here we can see that more than two-thirds of them operate year-round; the seasonal organizations are active on the average for more than six months of the year.

Operation of Nonprofit Institutions N = 19 nonprofit organizations

Does your organization operate on a year-round or seasonal basis?

Year-round	68%
Seasonal	32
	100%

Average number of weeks of operation for seasonal organizations = 29.4 per year

Volunteer Workers at Nonprofit Organizations

While the vast majority of nonprofit organizations used volunteer workers, the number of workers ranges from only 10 up to 275, and the total hours of work range from 100 to 10,000. It is evident that there is a great dependency on volunteers and the considerable time they contribute.

Volunteer Workers at Nonprofit Organizations

Does your organization use volunteer workers? N = 19

Yes	84%
No	16
	100%

About how many during the 1974-75 season? N = 15

10-25	48%
26-100	26
101-275	26
	100%

About how many hours of work did they contribute? N = 12

100-1,000	50%
1,001-5,000	25
5,001-10,000	25
	100%

Government Relationship of Nonprofit Organizations

More than one-third of the responding groups indicated they are a branch of a governmental agency, but the larger majority are independent of such government ties.

Government Relationship of Nonprofit Organizations N = 19

Is your organization a governmental agency?

Yes	37%
No	63
	100%

SECTION 3

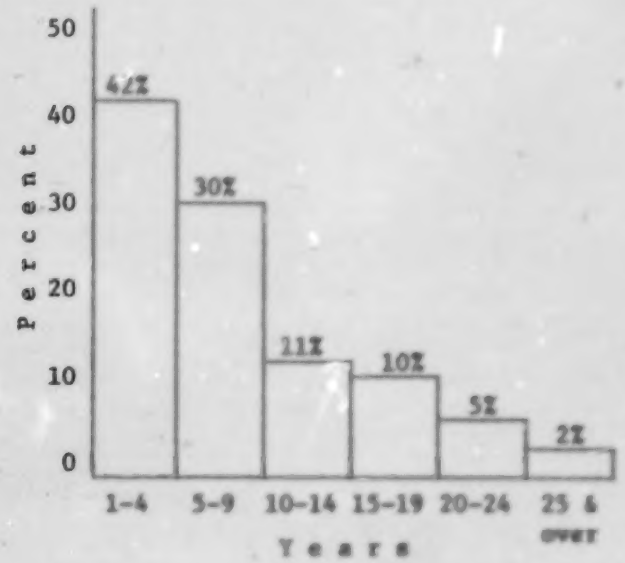
THE ADMINISTRATORS

This section deals with the characteristics of the performing arts administrator. Demographic data were collected, along with information on background and training, the duties of the administrator, and salaries.

Years as a Performing Arts Administrator

There is a slight increase in the years of experience of the respondents to Profile VI as compared to Profile V. Of those surveyed, 42% have 1-4 years experience in 1975, while 45% were in this category in 1973. As in past years, this question continued to indicate a high turnover of personnel, and 72% have worked less than ten years as performing arts administrators.

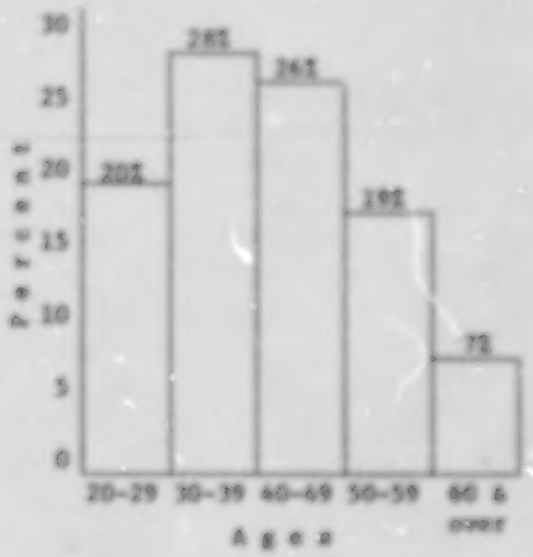
Years as Performing Arts Administrator N = 171 respondents



Age

In keeping with the trends of the past surveys, the administrators are progressively younger. Of those responding, 48% are under 40 years of age, as compared to 40% in 1973. Profile V showed the largest percentage of members to be in the 40-49 age range, while Profile VI now indicates the greatest number to be between 30 and 39 years.

Age of Arts Administrators N = 170 respondents



Sex

In 1970, only 2% of the respondents were female; in 1975 23% were female. This represents a 3% increase over 1973.

Sex of Arts Administrators N = 174 respondents

Male	77%
Female	23
	100%

Age of Administrators by Sex

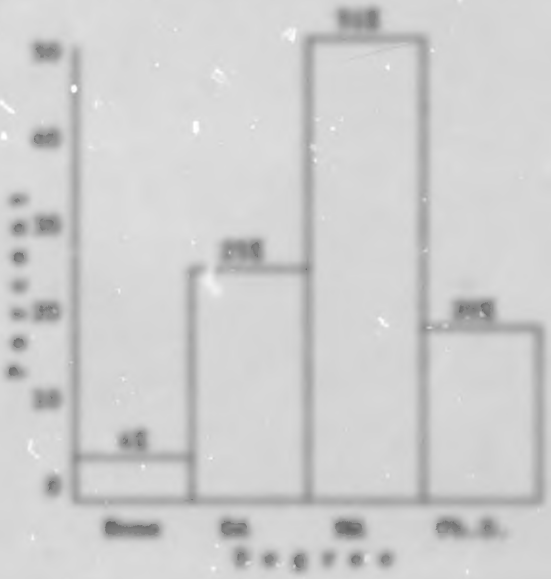
There is a significant increase of both men and women in the 35-39 age category. There are 7% more males and 13% more females in this age range with corresponding decreases in the other categories.

Age Range	Male	Female
35-39	48%	53%
40-49	39	32
50 & over	14	15
	101%	100%
Number of respondents	130	94

Highest Academic Degree

There have been very small increases of change in this distribution over the past five years; if anything, the administrators are more educated each year. Of the respondents, 71% have at least a master's degree, and only 4% have less formal education than a bachelor's degree.

Highest Academic Degree N = 174 respondents



Background and Training

The number of respondents with neither business nor arts background has dropped since 1971, but fully one-third are still in that category. It might be encouraging to note that the number of respondents with both a business and arts background has increased from 15% to 24% since that time.

Background and Training — 9 = 5% respondents

Business background, little or no training in the arts	43
Training in the arts, or formal business training	24
Both business and arts background	24
Neither business nor arts background	10
	101%

Duties

The majority of the administrators confine their duties to booking and programming, but do not have control of the facilities the shows present. The "luxury" of both programming and controlling the hall schedule for events is enjoyed by 41%.

Duties of Arts Administrators — 9 = 59% respondents

Book and program professional events	59
Both programming and control of hall	41
Administration of a hall used for professional events	0
	100%

Written Job Descriptions

The majority of ASPAA representatives do have written job descriptions, but the percentage responding positively has increased only 10 since 1971.

Employees and/or Volunteers have Explicit Areas of Responsibility, i.e., Written Job Descriptions — 9 = 59% respondents

Yes	41%
No	59
	100%

[illegible]

[illegible] is a trend that is different from what might have been expected. The number of [illegible] rose [illegible] [illegible] the number of [illegible] [illegible] [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] [illegible] [illegible] [

Events in Each Facility

Large and small halls continued to be used for most performances; the rock concerts are an exception to this with the majority being held in field houses. At the same time, less use of the small hall (under 1,000 seats) occurred in comparison to 1973 with the exception of recitals and ballet.

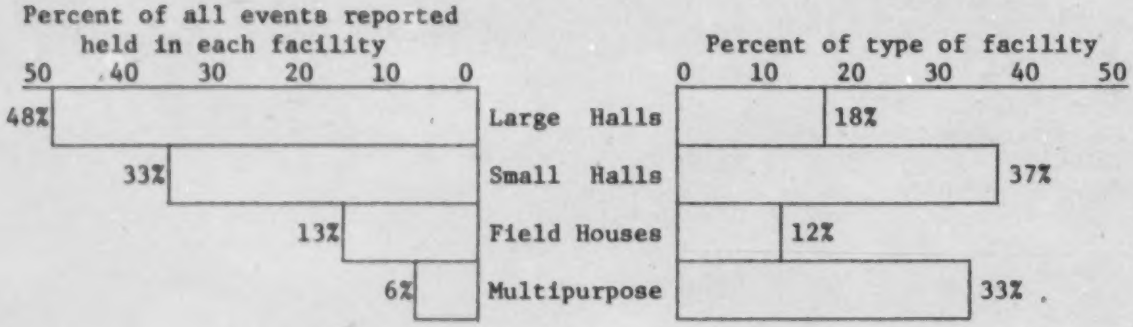
Events in Each Facility, by Program Type

	Percentage of Events in Each Facility			
	Field House	Large Hall	Small Hall	Multipurpose Room
Symphony concerts	23%	63%	12%	0%
Vocal recitals	6	42	49	3
Instrumental recitals	8	42	46	4
Chamber music	4	34	55	7
Opera and choral	8	53	35	4
Jazz concerts	16	52	20	12
Rock concerts	51	35	2	12
Folk Concerts	10	43	22	25
Big name entertainers	35	49	14	2
Theater road shows	3	49	43	5
Ballet	9	60	29	2
Contemporary dance) Ethnic dance) Mime)	13	46	36	5

Facility Use

Large halls were used most frequently, containing 48% of the events, even though they made up only 18% of the facilities. On the other hand, the large number of multipurpose rooms went largely unused. Field houses come the closest of all facilities to be used in proportion to their number.

Facility Use N = 770 facilities



$$\text{Relative Use Rate} = \frac{\text{Percent of events held in a facility}}{\text{Percent of facility type}}$$

Example: Of all events reported, 48% were held in large halls, but those halls accounted for only 18% of the total facilities. Therefore, large performance halls had a relatively high use rate.

The majority of sponsors present their programs in one facility despite the availability of other halls.

Facility Use N = 174

Most programs given in one facility	61%
Use more than one facility for program presentation	39
	100%

Facility Descriptions

Following are descriptions of the facilities that concert managers use most often. Only 45% of all concert managers personally supervise halls used for professional events; nevertheless, administrators are directly affected by the adequacy or inadequacy of the facilities that are available.

Type of Facility

More than three-fourths of the facilities are conventional proscenium theaters.

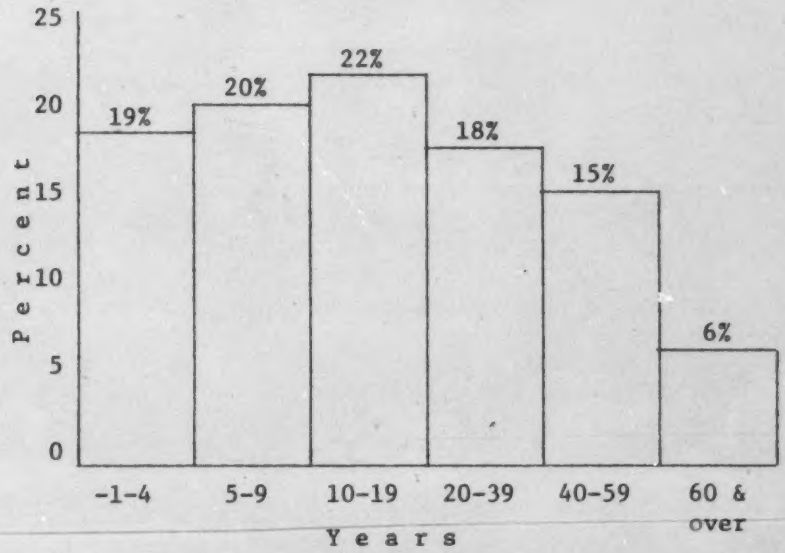
Type of Facility N = 116 institutions

Proscenium	78%
Thrust	15
Arena	7
	100%

Age of Facility

As seen below, 39% of the facilities are less than ten years old, and one out of every five is less than four years old. Included among the 21% over 40 years in age are a number of renovated and remodeled halls.

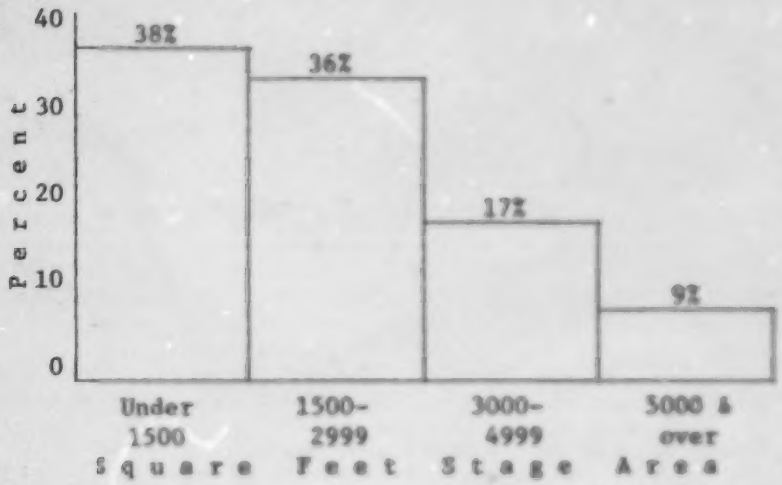
Age of Facility N = 143 institutions



Square Feet of Stage Area

While some institutions have facilities with stages over 7000 square feet in area, most colleges and universities present their performing arts programs on stages under 1500 square feet in area. If the stage area includes 1500 square feet of usable onstage space, supplemented by sufficient storage, wing space and dressing rooms, such a stage will be adequate for almost all types of events. However, if the 1500 square feet encompass both playing space and wing space, managers may be severely limited in the type of events they can program. Symphony orchestras, full-scale ballets, and operatic productions need more space than the 1500 square feet allow.

Square Feet of Stage Area N = 110 institutions



Technical Facilities

It would appear that a good deal of remodeling or redesignation of space has occurred since 1973. At least one rehearsal room is enjoyed by 64% of the facilities, while in 1973 60% reported no rehearsal space. Dressing rooms are now available in 95% of the halls, an increase from 85% in 1973, and 5% more report five or more such rooms. In Profile V, 43% reported no stage lines; only 8% were without them in this study, and 19% more have 30+ sets of lines.

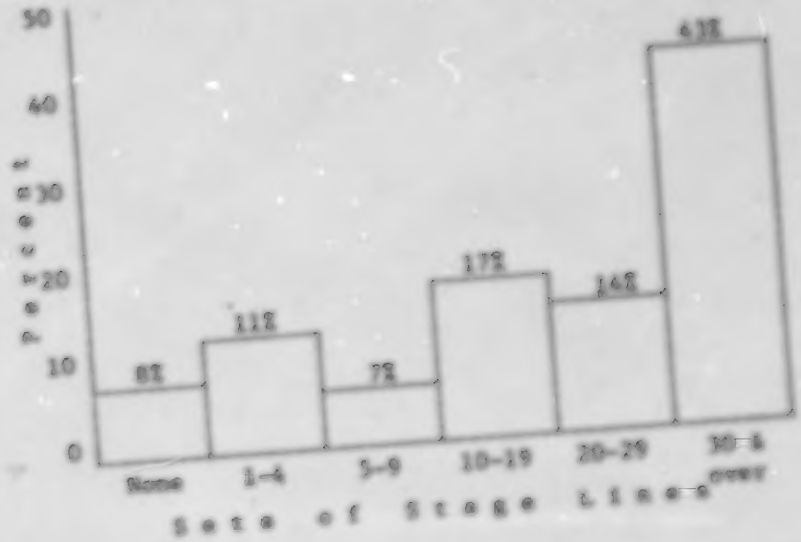
Number of Rehearsal Rooms N = 135 institutions

None	36%
1-2	50
3-4	7
5 & over	7
	100%

Number of Dressing Rooms N = 144 institutions

None	5%
1-2	30
3-4	30
5 & over	35
	100%

Number of Sets of Stage Lines N = 95 institutions



Performance Facilities of Nonprofit Institutions

Of the nonprofit institutions, 65% are paying for the use of their performance facility to someone outside of the organization.

Performance Facilities of Nonprofit Institutions N = 57 nonprofit institutions

Does your organization own, rent or lease its performance facility?

Own	35%
Rent	47
Lease	18
	100%

SECTION 5

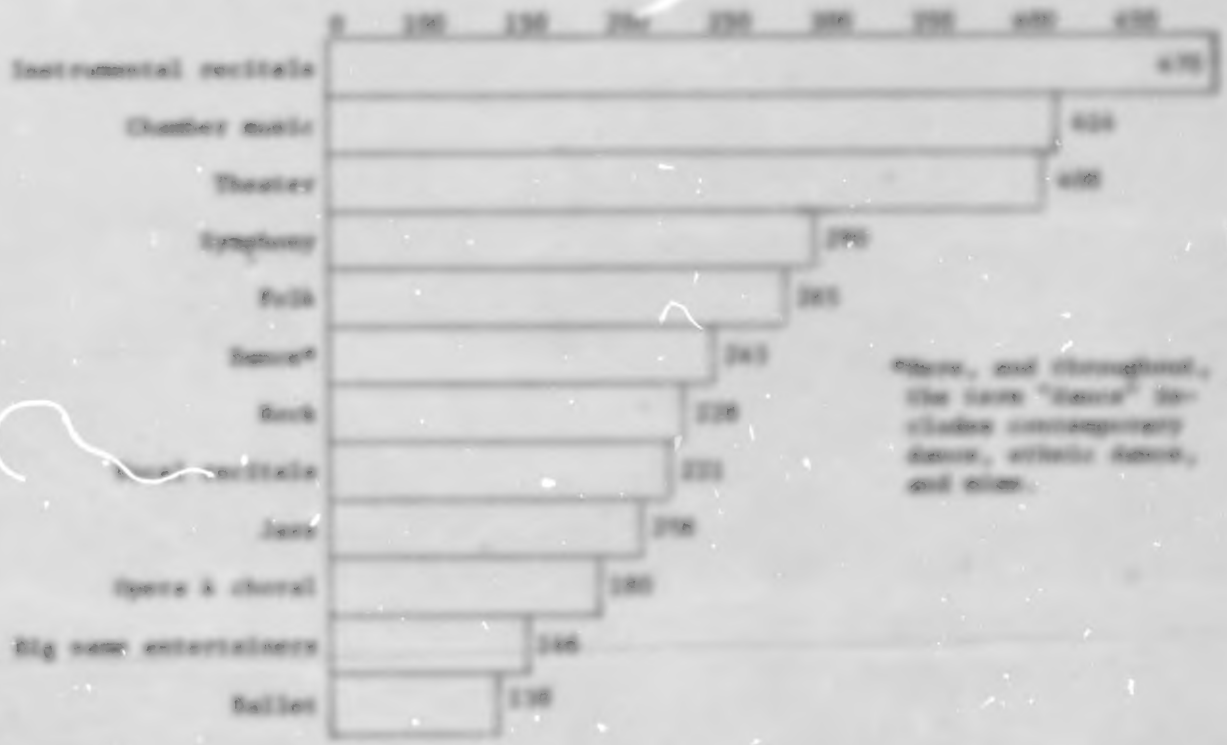
PROGRAMS

For each of the twelve program types in this section, respondents were asked to furnish information on number of performances, ticket sales, fees and costs, attendance, and methods of programming.

Total Performances, by Program Type

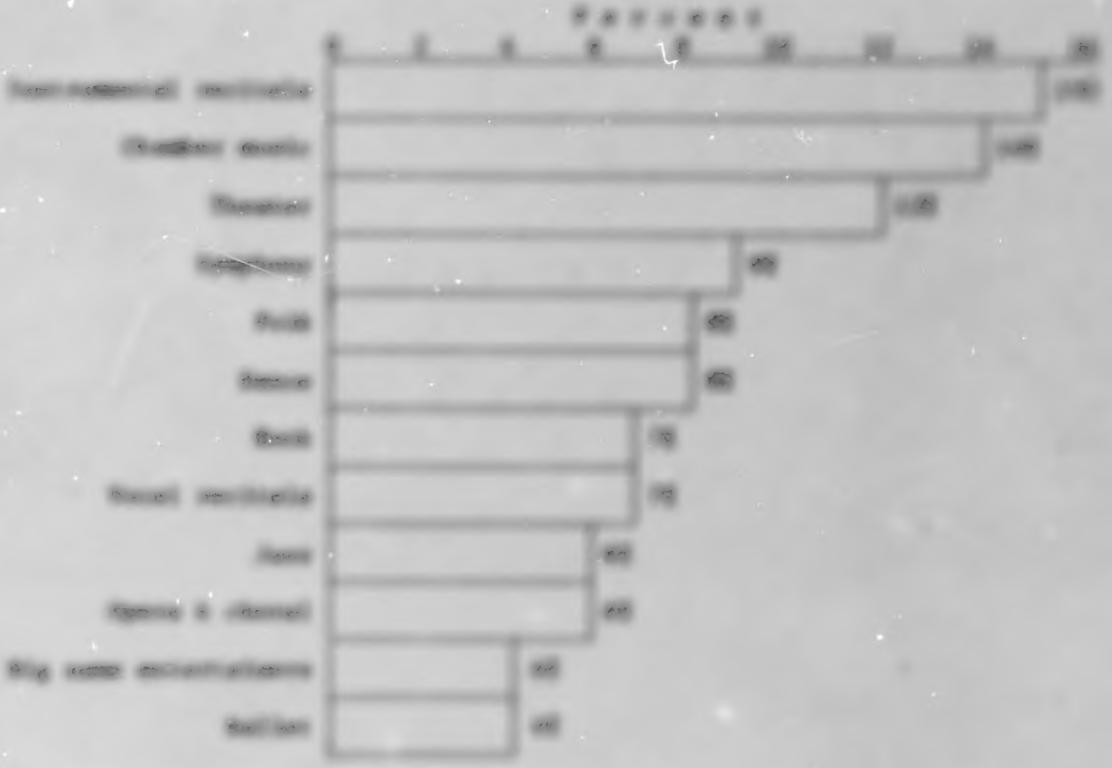
A performance is defined as each time an event or concert was presented. For the 1974-75 season, member institutions presented 3,211 performances. This represents an average of 18.4 performances for each sponsor, as compared to 18.1 in Profile V. There were some significant changes in the program types which had the greatest number of performances. Theater road shows in 1973 ranked first; this year they dropped to third. Instrumental recitals rank first, and chamber music ranks second in the number of bookings. Rock concerts dropped from fifth to seventh in the rankings, while contemporary dance moved from 9th to 6th in total performances.

Total Performances, by Program Type 0 = 3,211 performances



*Here, and throughout, the term "dance" includes contemporary dance, ethnic dance, and other.

Percentage of Total Performances N = 3,000 performances



Performances by Institution

While rock concerts decreased in total performances, they had the highest average number of performances at the institutions where they were presented (59 institutions presented an average of 4.6 rock performances). This is in comparison to instrumental recitals (145 institutions with an average of 4 performances) and chamber music (91 institutions with an average of 4.3 performances). Only 18.7% of the responsents presented rock concerts, while 61.3% presented instrumental recitals and 31.0% presented ballet.

Percent	Symphony Concerts
60	1 - 5
30	6 - 9
10	10 and over
100	

60 Number of institutions presenting symphony concerts

5.1 Average number of symphony concerts presented by each institution

Formula: [illegible]

$$\sum_{i=1}^{n} x_i \quad \begin{array}{l} i = 1 \\ 2 \\ 3 \\ \text{and so on} \end{array}$$

x_i Number of teachers possessing [illegible]

$\bar{x}$ Average number of [illegible] possessed by each teacher

Formula: [illegible]

$$\sum_{i=1}^{n} y_i \quad \begin{array}{l} i = 1 \\ 2 \\ 3 \\ \text{and so on} \end{array}$$

y_i Number of teachers possessing [illegible]

$\bar{y}$ Average number of [illegible] possessed by each teacher

Formula: [illegible]

$$\sum_{i=1}^{n} z_i \quad \begin{array}{l} i = 1 \\ 2 \\ 3 \\ \text{and so on} \end{array}$$

z_i Number of teachers possessing [illegible]

$\bar{z}$ Average number of [illegible] possessed by each teacher

Formula: [illegible]

$$\sum_{i=1}^{n} t_i \quad \begin{array}{l} i = 1 \\ 2 \\ 3 \\ \text{and so on} \end{array}$$

t_i Number of teachers possessing [illegible]

$\bar{t}$ Average number of [illegible] possessed by each teacher

Formula: [illegible]

$$\sum_{i=1}^{n} w_i \quad \begin{array}{l} i = 1 \\ 2 \\ 3 \\ \text{and so on} \end{array}$$

w_i Number of teachers possessing [illegible]

$\bar{w}$ Average number of [illegible] possessed by each teacher

Benutzt Multi-Adressierung

```
31  ...  0
|  ...  |
|  ...  |
|  ...  |
```

[illegible]

[illegible]

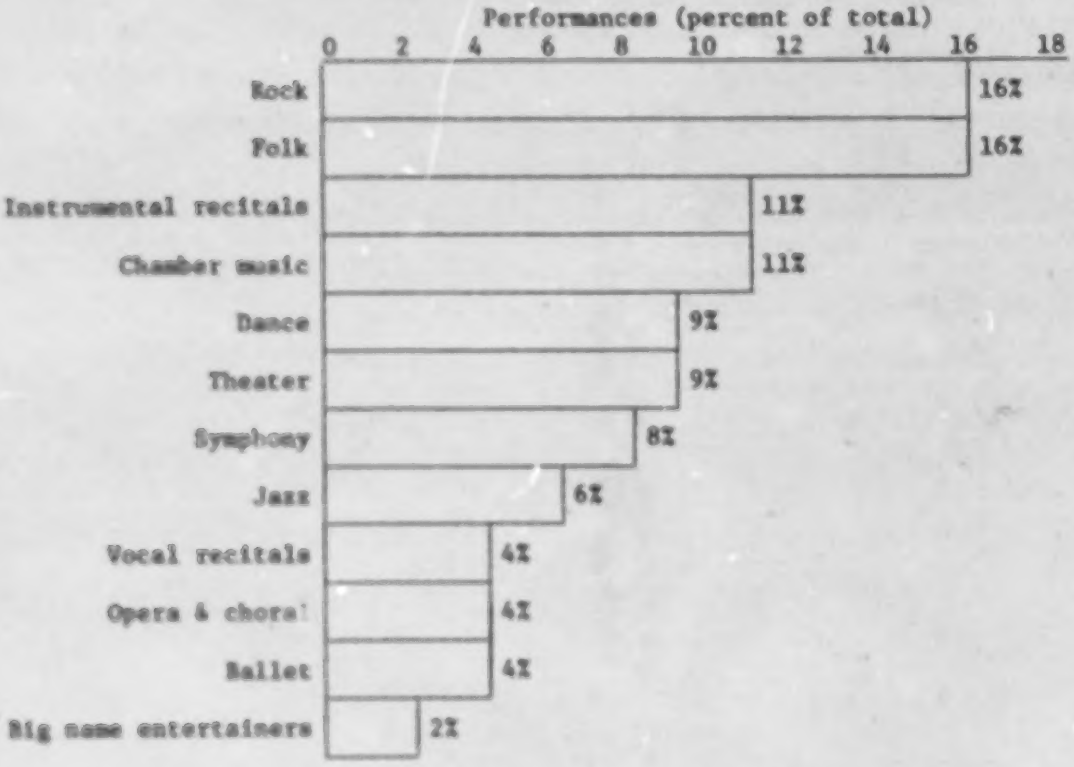
[illegible]

[illegible]

[illegible]

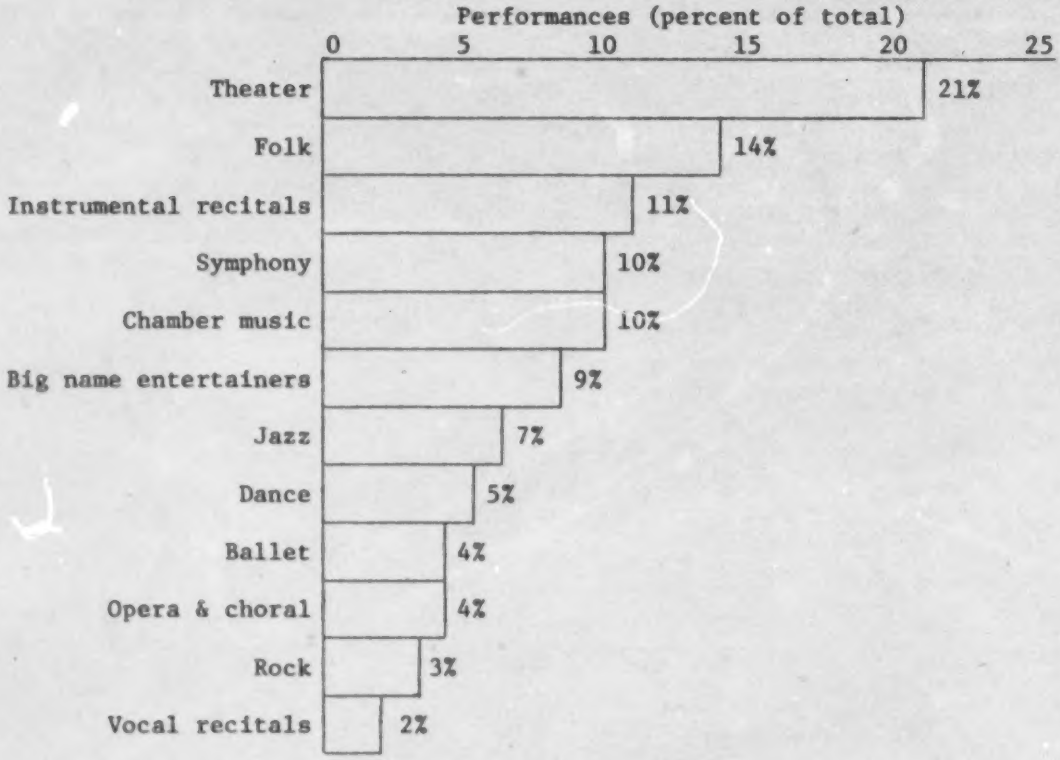
Program Types in Middle Atlantic Region
(New Jersey New York, Pennsylvania)

N = 357 total number of performances in Middle Atlantic region



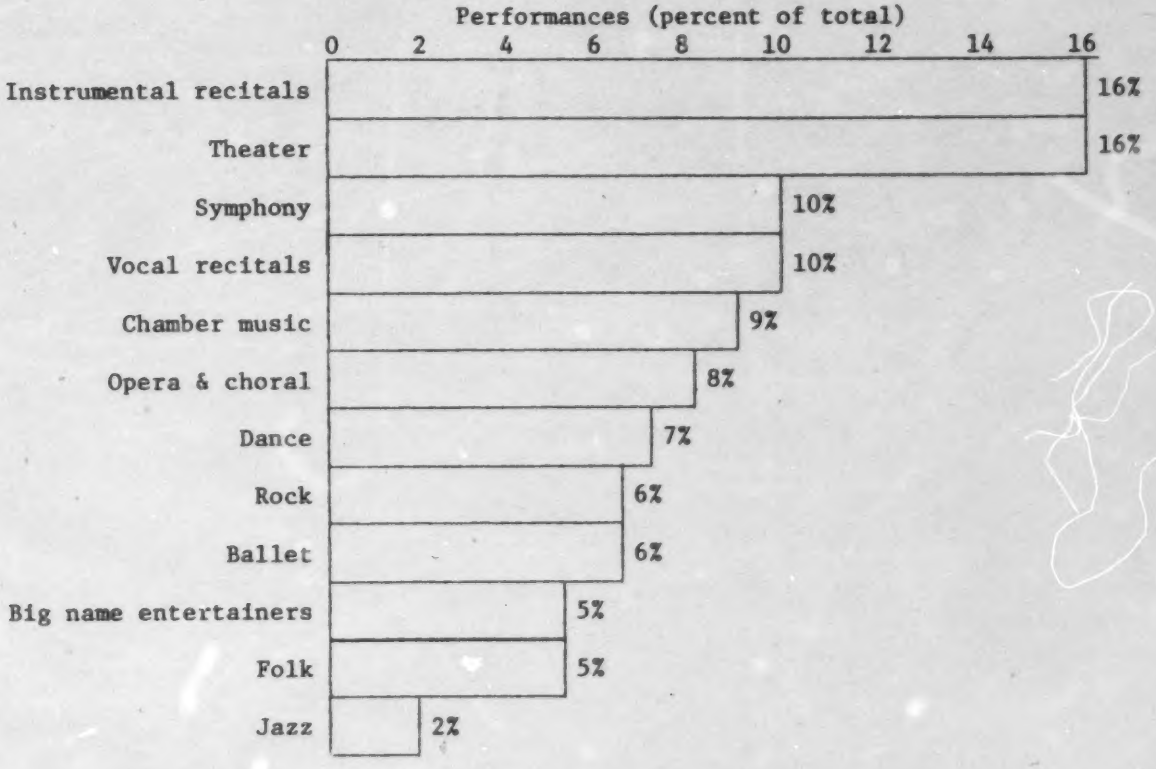
Program Types in Canada and Puerto Rico

N = 314 total number of performances in Canada and Puerto Rico



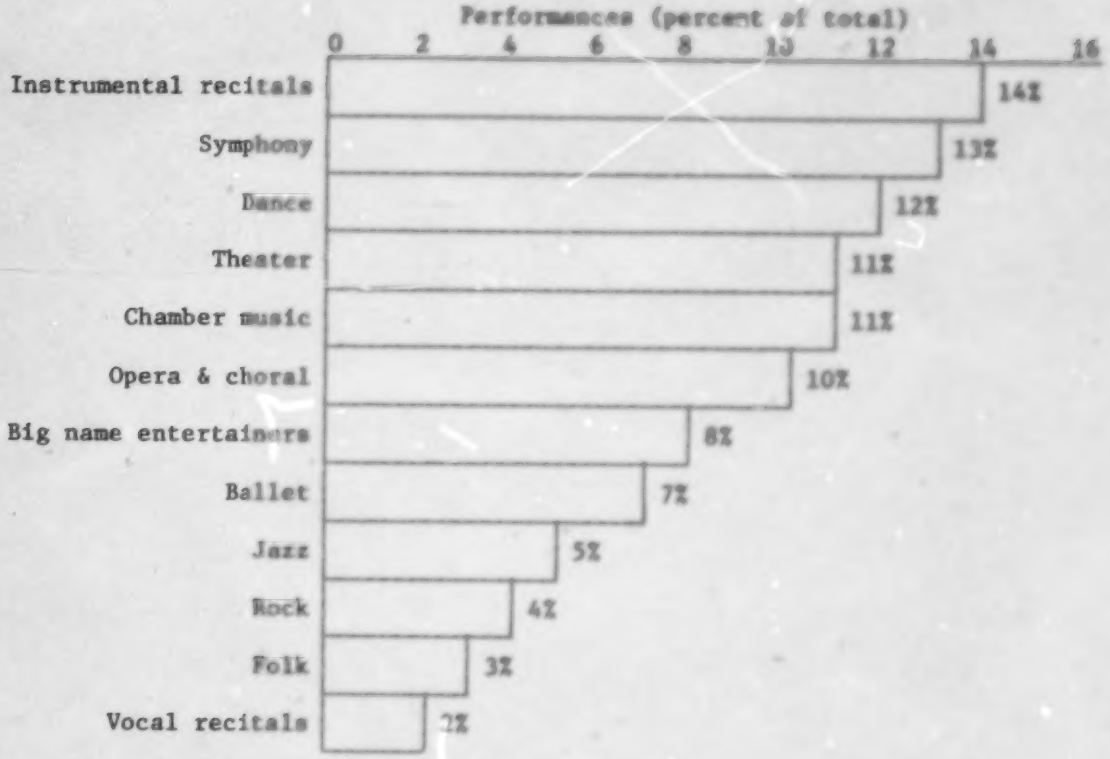
Program Types in the Mountain Region
(Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah, Wyoming)

N = 222 total number of performances in the Mountain region



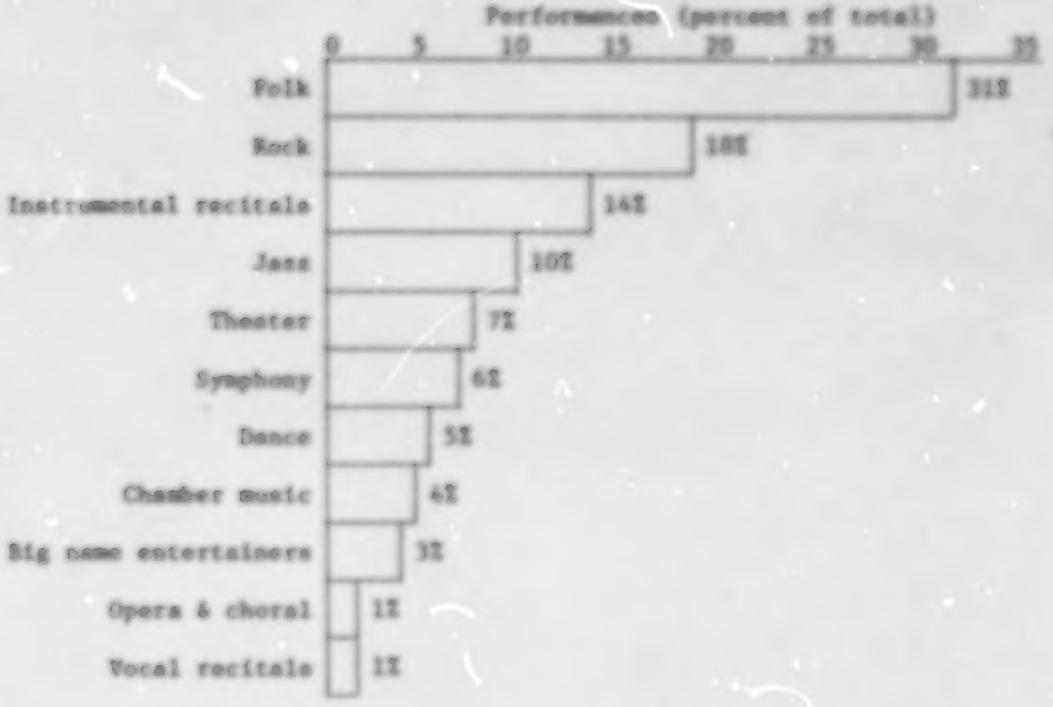
Program Types in New England Region
(Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont)

N = 136 total number of performances in New England region



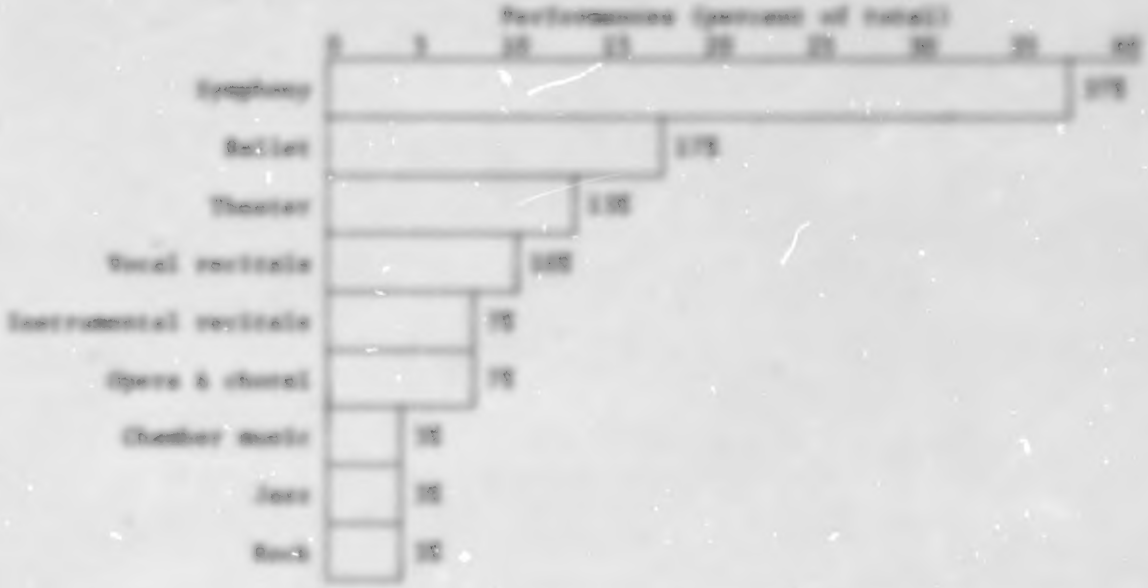
Program Types in West South Central Region
(Arkansas, Louisiana, Oklahoma, Texas)

N = 125 total number of performances in West South Central region



Program Types in East South Central Region
(Alabama, Kentucky, Mississippi, Tennessee)

N = 31 total number of performances in East South Central region



Programming Decisions

Who makes the decisions regarding which programs or activities will appear? The majority of campuses involve students in the decision process (53%), but an increasing number delegate no or student participation (34%), this is an increase in nonparticipation of 4% since 1975.

Community organizations show the majority of decisions are made by committees (54%), while only 17% of the campuses are managed in this manner.

Student Involvement in Programming — N = 170 colleges and universities

To what extent are students involved in programming decisions?

	Percent
Little or no involvement	24%
Student committees help make programming decisions	51
Student committees make the majority of programming decisions	27
	100%

Community Involvement in Programming Decisions — N = 17 nonprofit institutions

To what extent are community advisory panels involved in programming decisions?

	Percent
Little or no involvement	35%
Committees help make programming decisions	29
Committees make the majority of programming decisions	35
	100%

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

[illegible]

[illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [illegible] [illegible]

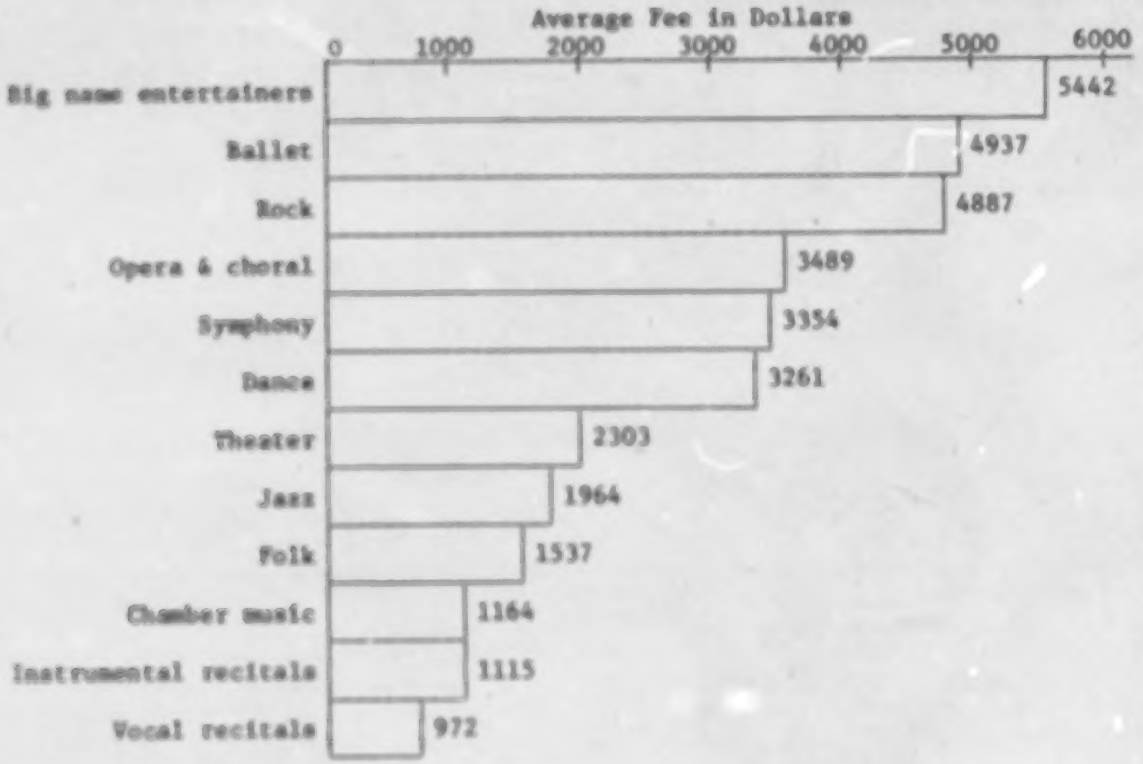
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [

Average Fee, by Program Type

As in Profile Survey V, big name entertainers have the highest average fee, although it is actually about $100 lower than in 1972-73. It is evident that sponsors are booking more programs, but they are booking artists and attractions with lower fees: the average symphony orchestra fee dropped by $1,000, theater by $700, instrumental recitals by $600, jazz by $500, vocal recitals by $400, and chamber music by $350. The average fee for vocal recitals was the lowest ever recorded for any program type in the past three surveys.

On the other hand, three program types (rock, ballet, dance) all show increases. Dance fees were up $800 over Profile Survey V, perhaps because of the inclusion of ethnic dance and mime in this category.

Average Fee, by Program Type N = 3211 performances



Comparison of Fees and Total Performances, by Program Type

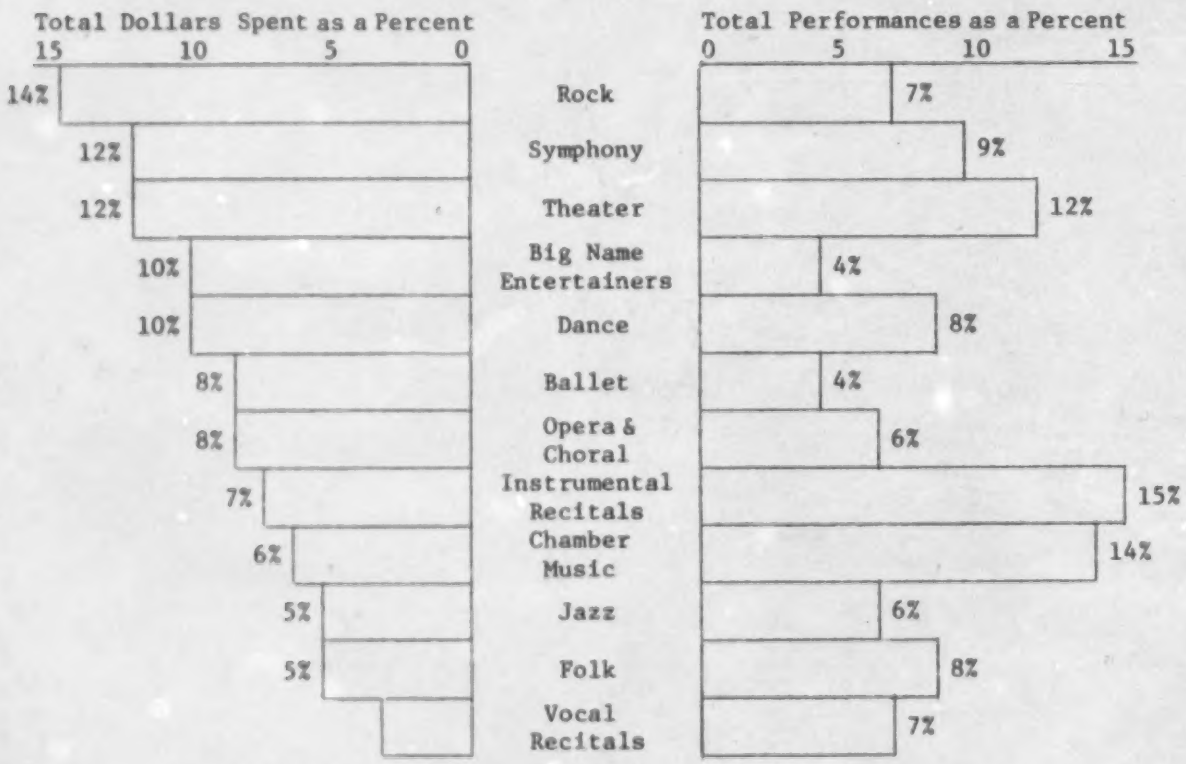
Big name entertainers, rock concerts and ballet were the most expensive program types to present when compared with the number of performances given. Each of them had at least twice as large a percentage of fees in comparison with the percentage of performances. The best "buys" were chamber music with 14% of the performances but only 6% of the fees, and instrumental recitals with 7% of the fees and 15% of the performances.

While the number of theater performances decreased by only 2%, the fees decreased by 7% from Profile Survey V. No other program type has undergone such a drastic change in that time.

Comparison of Fees and Total Performances, by Program Type

Total Dollars = $7,959,092

Total Performances = 3211

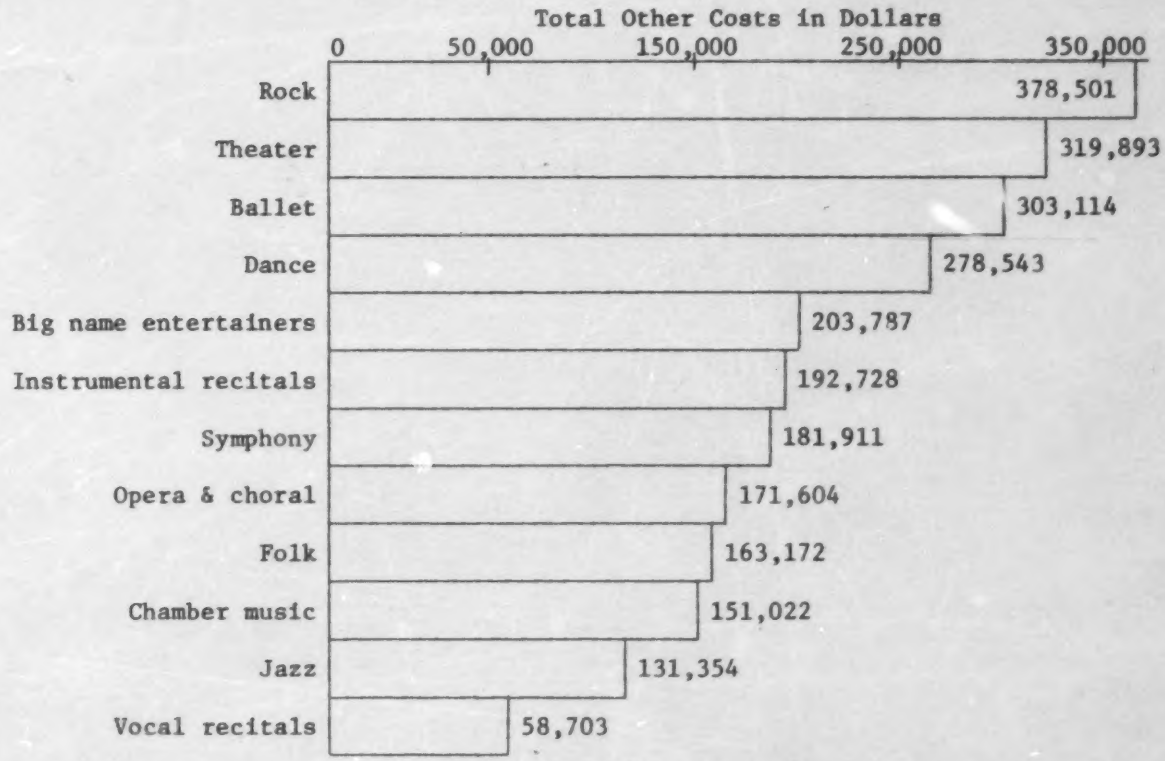


Total Other Direct Costs, by Program Type

Not only does rock have the highest total fees, but also the highest total of all other direct costs; theater and ballet follow. Even with fewer total performances reported than previously, the total cost of presentation has increased dramatically from $1,813,474 in Profile Survey V to $2,534,332, or an increase of 28.4%, in 1974-75. The average presentation cost is up from $518 to $789 per event. Only theater and big name entertainers cost less to produce in 1974-75 than in 1972-73, and this was because the number of performances had also decreased substantially.

Total Other Direct Costs N = 2543 performances

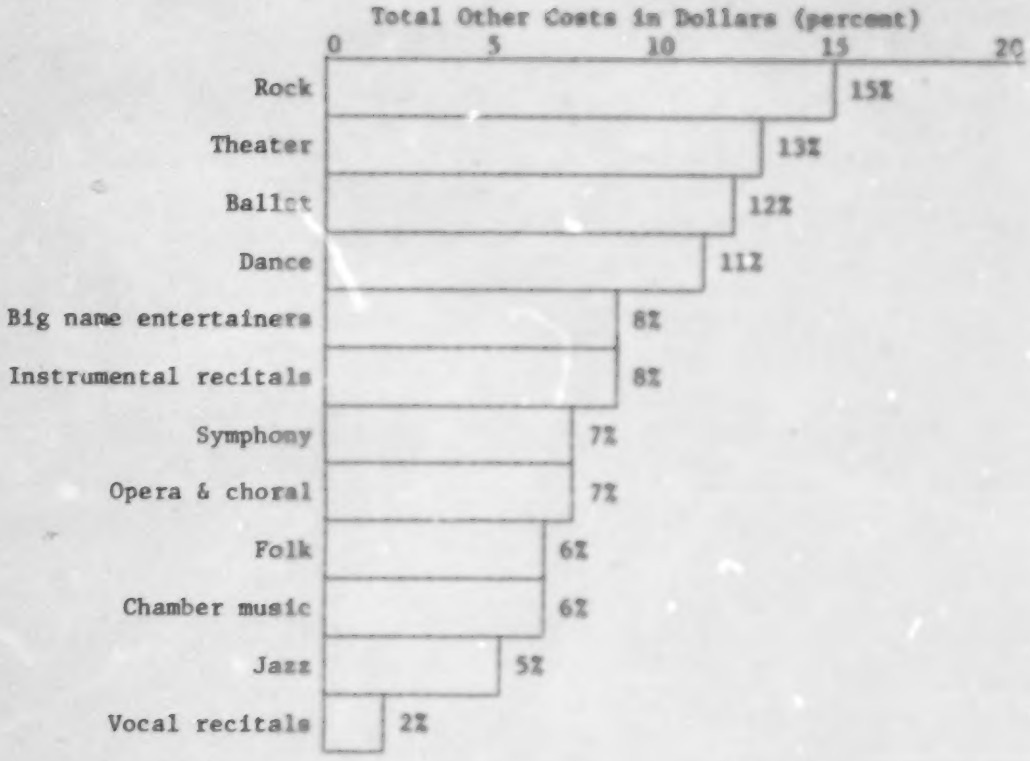
Includes costs of rehearsal and service fees, auditorium rent, promotion costs, tickets, programs, etc. Subscription costs have been allocated on the basis of fees.



Total costs = $2,534,332

Average cost = $997 per performance

Other Direct Costs as a Percent N = 2543 performances*



*Number of performances for which other direct costs were reported.

Sources of Program Budget for Colleges and Universities

Ticket sales and student activity fees are still the most important sources for the program budget at colleges and universities, just as they were in Profile Survey V. However, 4% less were funded by student activity fees this year than in 1973. There is a 17% increase in the number of schools that are funded from the institution's or Union's operating budget. Funding from nonschool sources showed an increase; community and private donations increased by 7%, funding by state arts councils by 9%, and NEA support was utilized by 15% of the schools.

Sources of Program Budget for College and Universities

N = 155 colleges and universities

	Percent
Student activity fees	58%
Community or private donations	20
Institution or Union operating budget	52
Ticket sales	75
Academic or curricular funds	17
National Endowment for the Arts	15
State arts councils	14
Other	1

Sources of Program Budget for Nonprofit Institutions

Only 67% of the nonprofit institutions depend on ticket sales as a source of budget, in contrast to 75% of the colleges and universities. At least 50% of these organizations rely on contributions from the private sector, while only 20% of the schools do.

Source of Program Budget for Nonprofit Institutions

N = 18 nonprofit arts organizations

	Percent
Memberships	56%
Ticket sales	67
Private individual/foundation contribution	56
Governmental operating budgets	56
Corporate contributions	50
Other	39

"Other" includes: NEA, trust fund, publication sales, facility rental, and United Arts Drives.

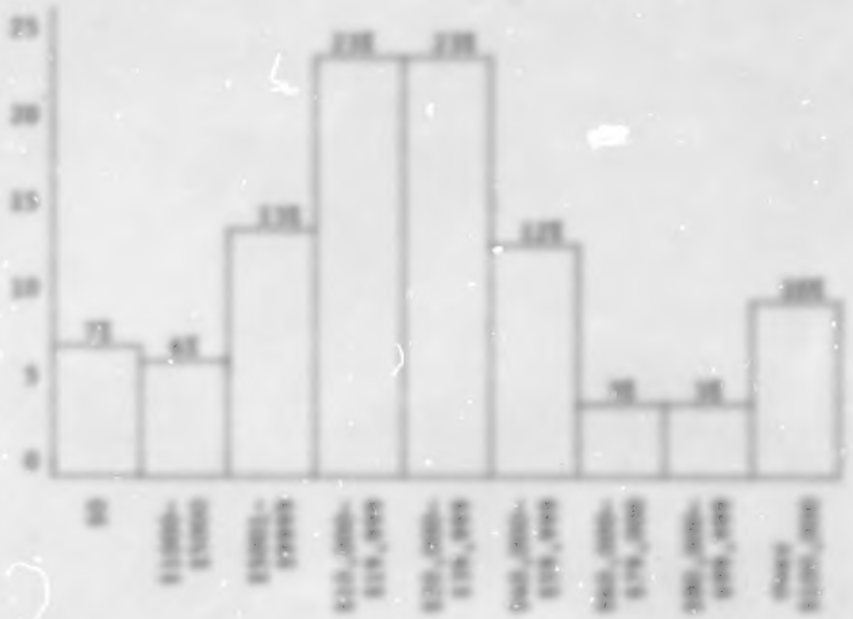
Total Amount of Subsidy Received by Colleges and Universities

The total amount of subsidy is about $100,000 lower than in 1975, but the average amount per school was up by about $11,000. Of the subsidized arts programs, 44% received between $10,000 and $39,999, with 72 of the respondents reporting no subsidy.

Total Amount of Subsidy Received by Colleges and Universities

N = 141 colleges and universities

What is the total amount of subsidy received, including student loans, BEA and state arts agency grants, etc., for the 1976-77 season?



Total amount of subsidy = $6,152,394

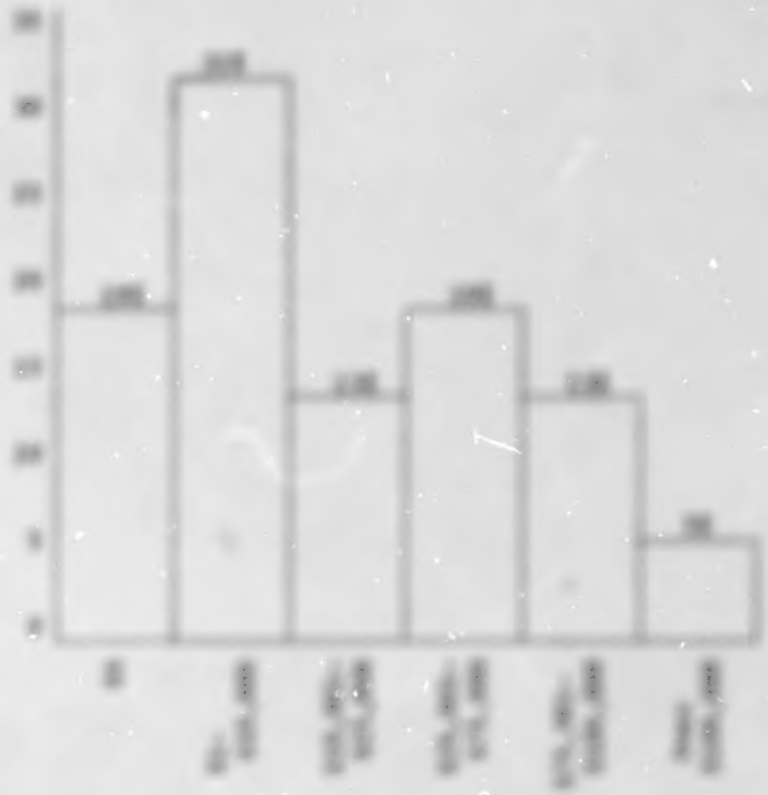
Average amount of subsidy per school = $43,634

Total amount of Subsidy Received by Nonprofit Institutions

While [illegible] of the nonprofit arts agencies received no subsidy as compared with only [illegible] of the colleges and universities, [illegible] did have up to [illegible] of subsidy. Only [illegible] of the schools fell into that category.

Total Amount of Subsidy Received by Nonprofit Institutions

N = 16 nonprofit institutions


[illegible]
[illegible]
[illegible]

[illegible]

[illegible] to [illegible] [illegible]

[illegible] use of [illegible] a [illegible] [illegible] [illegible]

[illegible]

[illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [illegible] [

[illegible]

[illegible] [illegible] [illegible], [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [

Audience Preference Sampling

There is a 5% increase over Profile Survey V in the number of responding institutions that sample audience preferences. Of those that do use audience sampling techniques, inserts in programs is by far the most popular. Many institutions used a survey of people on their mailing list. Most student surveys were done with an interview format.

Audience Preference Sampling N = 161 respondents

In the 1974-75 season, did you employ any techniques to sample audience preferences?

No	68%
Yes	32
	100%

If yes, which of the following methods did you use? N=55 respondents

Technique	Percent
Inserts/polls in programs	35%
Inserts/polls in brochures	9
Mail survey	13
Student survey	16
Interviews	11
Other	16
	100%

Ticket Policies

Free tickets are distributed from time to time by 35% of the respondents. This contributed to the gap between ticket revenue and costs, but can be a valuable audience development tool.

Ticket Policies N = 174 respondents

Are any of the following a part of your ticket policies?

Students can purchase discount tickets	41%
Senior citizens can purchase discount tickets	24
Free tickets are sometimes distributed to students, senior citizens, or the economically disadvantaged	35
	100%

Student Ticket Policies at College and Universities

The colleges and universities certainly make the cost factor in attending events as small as possible. Students at 93% of the colleges and universities responding either admit students free or at a discount--2% more than in Profile Survey V. Balancing this, 57% of the schools do not give students the first choice of tickets.

Student Ticket Policies N = 154 colleges & universities

Students are admitted free to most events	44%
Students generally pay a discounted rate for tickets	49
There is little or no difference between ticket prices paid by the general public and those paid by students	7
	100%

Do you generally open ticket sales to your students before opening them to the general public? N = 140 colleges & universities

Yes	43%
No	57
	100%

Memberships and Season Tickets at Nonprofit Institutions

Of the nonprofit institutions responding, 47% sell either memberships or season subscriptions, but 29% of the respondents sell neither.

Memberships and Season Tickets — N = 17 nonprofit institutions

Does your organization sell memberships, season subscriptions, or both?

Memberships only	35%
Season subscriptions only	12
Both	24
Neither	29
	100%

Average number of memberships per institution = 1,105

Average number of season subscriptions per institution = 880

SECTION 8

COMPARISON WITH PREVIOUS PROFILE SURVEYS

While this is the sixth survey of the ACUCAA membership, only the last four reports are useful in making comparisons. The 1970, 1971, 1973 and 1975 studies use consistent terminology and describe the same aspects of performing arts programming. Obviously, questions concerning only nonprofit institutions cannot be included, since this is the first Survey in which these data were gathered. The following tables are comparisons of selected results from Profile Survey III through Provile Survey VI.

Institutions

Type of Institution	Profile Surveys VI(1975)	V(1973)	IV(1971)	III(1970)
Public	61%	71%	67%	68%
Private	14	19	32	2
Church-related	14	10	1	29
Nonprofit	11			
	100	100	100	100
N (respondents)=	174	194	139	169

Student Enrollment	Profile Surveys VI(1975)	V(1973)	IV(1971)	III(1970)
Under 3000	26%	29%	27%	34%
3000 - 4999	5	9	11	10
5000 - 9999	21	25	27	22
10,000 - 20,000	28	20	16	23
Over 20,000	20	17	19	11
	100	100	100	100
N (respondents)=	154	194	140	170

Community Population	Profile Surveys VI(1975)	V(1973)	IV(1971)	III(1970)
Under 25,000	23%	27%	29%	30%
25,000 - 49,999	11	17	16	13
50,000 - 99,999	15	13	15	15
100,000 - 199,999	17	14	14	13
200,000 - 999,999	19	16	14	16
Over 1 million	16	13	12	7
	100	100	100	100
N (respondents)=	169	[illegible]	140	166

Administrators

Age of Arts Administrators	Profile Surveys VI(1975)	V(1973)	IV(1971)	III(1970)
20 - 29	20%	17%	14%	11%
30 - 39	28	23	25	24
40 - 49	26	29	30	30
50 - 59	19	28	21	23
60 and over	7	3	10	12
	100	100	100	100
N (respondents)=	170	166	134	151

Sex of Arts Administrators	Profile Surveys VI(1975)	V(1973)	IV(1971)	III(1970)
Male	77%	80%	81%	94%
Female	23	20	19	7
	100	100	100	100
N (respondents)=	174	201	136	130

Highest Academic Degree	[illegible]	[illegible]	[illegible]	[illegible]
None	48	48	36	48
BA or equivalent	23	15	25	23
MA or equivalent	51	49	51	49
PhD	28 100	28 100	25 100	28 100
N (respondents)*	174	201	134	159

Time Spent on Performing Arts Administration	[illegible]	[illegible]	[illegible]	[illegible]
Full-time	43%	39%	35%	26%
Part-time	57 100	61 100	75 100	74 100
N (respondents)*	174	201	137	153

Program Type Comparison

[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Cross Fore (Bullets)	1,376,414	213,790	569,342	394,361	499,276	510,542	976,102	515,574	967,340	1,376,845	936,177	455,471
Cross Fore (Seconds)	14	3	7	5	6	6	10	6	12	19	6	6
Average Fore (Bullets)	4340	1350	1760	1926	3940	2690	4710	1487	3870	3110	4314	2678
Avg. Grade Achievement (percent)	59	60	57	51	60	50	68	64	60	60	74	53
Avg. Shooter Achievement (percent)	65	60	69	57	74	73	66	69	67	69	71	60
Total Performances	340	256	484	366	340	174	284	340	214	505	140	225
Total Performances (percent)	10	6	14	10	7	5	6	7	6	14	6	5
Factors* Rate %	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]

*a = Field Grade on Commission
b = Longer Rest (over 1000 seconds)
c = Short Rest (under 1000 seconds)
d = Marksmanship Score

[illegible]

[illegible] and Conclusions

The inclusion of computers and supercomputers in NSFNET begins to broaden the base of supercomputing and networking in the United States; current [illegible] computing will probably be worth [illegible]. Although the NSFNET backbone, its supporting software, mechanisms and computers presently connected [illegible] are [illegible] to it [illegible] that will and ongoing [illegible] users. While the limitations in the access most supercomputers in the world [illegible] networking, some [illegible] to [illegible] [illegible] [illegible]

[illegible]

12. PROGRAM DATA (Season 1974-75). Complete the following chart for professional programs brought to your campus, using SEASONAL TOTALS that include all performances of each Program Type[1]

Under Facility Used: 1 = Field House or Gymnasium
2 = Large Hall (over 1000 seats)
3 = Small Hall (under 1000 seats)
4 = Multipurpose Room

	Total Number of Performances	Total Ticket Sale Revenue[2]	Total Artist & Performance Fees	Total Other Direct Costs[3]	Major Facility Used (1,2,3,4)	Total Seating Capacity	Total Gross Attendance	Total Student Attendance
FINE ARTS PROGRAMS:								
Symphony Concerts								
Vocal Recitals								
Instrumental Recitals								
Chamber Music								
Opera & Choral								
POPULAR PROGRAMS:								
Jazz Concerts								
Rock Concerts								
Folk Concerts								
Big Name Entertainers								
Theater Road Shows								
Ballet								
Contemporary Dance								

[1]Performances: each time an event or concert is presented.

[2]Please enter only the amount taken in at the box office for each program type. If you have a subscription series, allocate revenue to each event on the basis of fee paid for the event.

[3]Please include costs of Rehearsal & Service Fees, Auditorium Rent, Promotion Costs, Tickets, Programs, etc., for all performances of this type. Allocate subscription costs on the basis of fees.

(469) 13. Do employees and/or volunteers, including management, have written job descriptions? ____Yes ___No

14. What percentages of your advertising budget were spent in the following areas to promote events?

(470-472) _____Radio/Television
(473-475) _____Complimentary tickets
(476-478) _____Your own programs
(479-481) _____Newspaper ads
(482-484) _____Posters, brochures, flyers
(485-487) _____Other programs
(488-490) _____Magazine ads
(491-493) _____Direct mailing
(494-496) _____Other (please specify)

TOTAL 100% _____

(497) 15. In the 1974-75 season, did you employ any techniques to sample audience preferences? ____Yes (check those that apply): ____No

(498) ____Inserts/polls in programs
(499) ____Inserts/polls in brochures
(500) ____Other (please specify) _____

16. Are any of the following a part of your ticket policies (check as many as apply)?

(501) ____Students can purchase discount tickets
(502) ____Senior citizens can purchase discount tickets
(503) ____Free tickets are sometimes distributed to students, senior citizens, or the economically disadvantaged

17. Do artists or attractions give informal performances or other services in any of the following (please check all that apply)?

(504) ____Elementary or secondary schools
(505) ____Hospitals or nursing homes
(506) ____Retirement homes
(507) ____Other (e.g., libraries, prisons, community centers, etc.) Please describe:

_____

(508-510) 18. What percentage of your dance concerts were National Endowment residencies?

_____%

(511) 19. Does your organization prepare an annual report at the end of each season that includes financial data? ____Yes ____No

(512) 20. Do you have formal procedures for evaluating the success or failure of past seasons? ____Yes ____No

(513) 21. What is the biggest major change that has occurred in your funding/spending within the last five years?

_____

_____

ACUCAA PROFILE SURVEY VI: COLLEGES & UNIVERSITIES

78

NAME OF INSTITUTION/ORGANIZATION _____

CITY AND STATE _____

NAME OF PERSON COMPLETING SURVEY _____

TITLE _____

(1-3) 1. What is the educational level of your institution?

____2-year college ____4-year college ____4-year college and graduate program

(4) 2. Please indicate the type of institution:

____Public ____Private ____Church-related

(5-9) 3. What is the student enrollment of your school, including part-time and evening students? _____

(10) 4. To what institutional division is your performing arts program assigned?

____Music/Theater/Dance ____General or University Administration

____Fine Arts ____Independent Division

____Student Union ____Other (please specify)_____

____Student Affairs

(11) 5. Do you teach classes at the college or university?

____No ____Yes, primarily in the Department of _____

(12) 6. Do you program curricular or departmental events? ____Yes ____No

(13) 7. Are you in charge of film, speaker, or other activity programming on campus?

____Yes ____No

(14) 8. To what extent are students involved in programming decisions?

____Little or no involvement

____Student committees help make programming decisions

____Student committees make the majority of programming decisions

(15) 9. What is your ticket policy for students (check one):

____Students are admitted free to most events

____Students generally pay a discounted rate for tickets

____There is little or no difference between ticket prices paid by the general public and those paid by students

(16) 10. Do you generally open ticket sales to your students before opening them to the general public? ____Yes ____No

11. Please indicate the source(s) of your program budget in 1974-75 (check all that apply):

(17) ____Student activity fees (18) ____Ticket sales

(19) ____Community or private donations (20) ____Academic or curricular funds

(21) ____Institution's or union's operating budget (22) ____Other direct or indirect subsidy (please specify)_____

(23-27) 12. What is the total amount of subsidy received, including student fees, NEA and state arts agency grants, etc., for the 1974-75 season?_____

ACUCAA PROFILE SURVEY VI: NONPROFIT INSTITUTIONS

NAME OF INSTITUTION/ORGANIZATION _____

CITY AND STATE _____

NAME OF PERSON COMPLETING SURVEY _____

TITLE _____

(1) 1. Does your organization own, rent, or lease its performance facility?

____Own ____Rent ____Lease

(2-4) 2. Does your organization operate on a year-round or a seasonal basis?

____Year-round ____Seasonal (how many weeks per year? _____)

(5) 3. Does your organization use volunteer workers? ____Yes ____No

(6-8) If yes: About how many during the 1974-75 season? _____

(9-12) About how many hours of work did they contribute? _____

(13) 4. Did your organization receive contributions of equipment, materials or building use in the 1974-75 season? ____Yes ____No

(14-18) If yes: What is the approximate value of the contributions? $_____

(19) 5. Does your organization sell memberships, season subscriptions, or both?

____Membership only ____Season subscription only ____Both ____Neither

(20-24) ____No. of memberships sold for 1974-75 season (25-29) ____No. of season subscriptions sold for 1974-75 season

6. Please indicate the sources of your organization's program budget in 1974-75 (check all that apply):

(30-34) Memberships $_____ (50-54) Corporate contributions $_____

(35-39) Ticket sales $_____ (55-59) Other (please specify) $_____

(40-44) Private individual/ foundation contribution $_____ _____

(45-49) Governmental operating budgets $_____

(60-64) 7. What is the total amount of subsidy received, including NEA and state arts agency grants, etc., for the 1974-75 season? $_____

(65) 8. To what extent are community advisory panels involved in programming decisions?

____Little or no involvement

____Committees help make programming decisions

____Committees make the majority of programming decisions

(66) 9. Are you in charge of film, speaker, or other activity programming?

____Yes ____No

(67) 10. Is your organization a governmental agency?

____Yes ____No

80

EVENT INFORMATION SHEET

Artists/Attraction _____

Date _____

Program Type _____

Facility Used _____ Capacity _____

Number of Performances _____

ATTENDANCE

	Number
Capacity (as set for this event)	_____
Gross Attendance	_____
Unsold Seats	_____
Student Attendance	_____

Please use these report sheets regularly. They help provide the data which supports the national ACUCAA Profile Survey.

#1

FINANCIAL SUMMARY

Artists/Attraction _____

Date _____

Hall _____ Capacity _____

	Budgeted	Actual
INCOME		
Ticket Sales	_____	_____
Printed Program Revenue	_____	_____
Other	_____	_____
EXPENDITURES		
Artist Fees	_____	_____
Additional Performance Fees	_____	_____
Auditorium Operations:		
Use of facility	_____	_____
Set Up	_____	_____
Stagehands	_____	_____
Rental of equipment (e.g., piano)	_____	_____
Promotion:		
Advertising (all media)	_____	_____
Direct mail	_____	_____
Posters	_____	_____
Complimentary tickets	_____	_____
Other	_____	_____
Miscellaneous:		
Ticket expense	_____	_____
Program printing	_____	_____
Hospitality	_____	_____
Other	_____	_____
Total	_____	_____
BALANCE	_____	_____

Please use these report sheets regularly. They help provide the data which supports the national ACUCAA Profile Survey.